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WILLIAM MUSCHENHEIM ARCHITECT

BROWN HOUSE, REIGATE: PORCH.

SMALL HOUSES

of the

LATE GEORGIAN PERIOD

1750—1820

By
Stanley Churchill Ramsey
Associate of the Royal Institute of British Architects

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Technical Journals, Limited
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From a Pencil Sketch by Harold Falkner.

INTRODUCTION

SO much has been written about and around our domestic architecture that it would appear on first thoughts to be almost impossible to add anything that could be of general interest. There is, however, one period whose buildings have not perhaps received so ample a recognition as they merit; more particularly the houses that were built in the latter half of the eighteenth century and the early years of the nineteenth, which for the sake of a convenient nomenclature may be called the Late Georgian period.

Modern writers have in general been singularly reticent both with regard to the work and the authors of it, except in so far as the larger and more important buildings are concerned; and the smaller houses, as compared with the great town and country mansions, have for the most part been ignored. There are many reasons which account for this seeming indifference both in the professional and lay mind. Our renewed interest in the house and home dates from the later days of the Gothic revival; and, as a natural sequence, our attention was for a long time devoted almost exclusively to the earlier styles which were related to or in sympathy with it. This later work was in point of time too near the years of the revivalists for them to have felt much interest in it, and for the most part they regarded it with a scarcely concealed dislike; whilst we moderns, although we do not view it with the repugnance of our fathers, feel perhaps that it is not quite sufficiently hallowed by the sanctity of age or of a geographical remoteness such as might give it the glamour of the strange and foreign.

Again, the buildings erected between the years of, say, 1750 and 1820 which remain to us, though, alas! rapidly disappearing

in certain districts, are still so numerous and cover so large an area that it is not to be wondered at if we accept them as entirely commonplace, and feel that, as such, they require no effort of comprehension or appreciation—that they are in fact outside the range of our artistic interests. We know them only as we have known some familiar yet alien object in a street through which we have constantly passed: familiar in that we have seen it many times, but unconsciously; alien inasmuch as we do not really know it. This is an experience common to most of us. We may walk along a certain road nearly every morning of the year, and feel that we are familiar with every detail of every building in it; yet on some particular day something will attract our attention—a knocker, a fanlight, or even a whole façade, which, although we had passed it on many previous occasions, we had never properly observed till then. So it is with these houses; we meet them at every turn, they crowd amongst our most familiar associations. Perhaps it has been this very familiarity which has bred the indifference; but there they are — quiet, retiring, unobtrusive, and essentially delightful.

They are for the most part formal in type, though not always in the disposition and treatment of their parts; whilst there is scarcely a building so entirely formal that it does not in a lesser or greater degree owe something to that which is incidental. On the other hand, where large areas have been built upon at one and the same time, and the treatment of each building is separate and unrelated, the total effect of the street or district must owe much of its success or failure to causes which are in the main accidental. It is between these extremes in principle—of formality, which carried to excess produces wearisome repetition, and informality, the over-indulgence of which means confusion and anarchy—that some of the happiest results have been obtained. In the study of the buildings which form the subject of this volume, there is to be observed a happy blend of both the formal and the informal, though this informality cannot in the majority of instances be said to be altogether the result of accident, but is rather due, if the phrase be permissible, to a considered carelessness.

Thus we find the most severe and uncompromising of elevations set off with a slight trellis porch or verandah, treated with the greatest possible freedom; or a weather-boarded cottage having windows and entrance door carried out with the most perfect precision.

For the most part these houses were designed by men of taste and capability; it would seem to have been the rule rather than

the exception for an intending builder to engage the services of an architect to design and superintend the building of his home. Speculative building was in its extreme infancy; and, following the aristocratic example of the time, the professional architect was as a matter of course called in for advice and assistance. That great body of well-to-do lower middle class which has of recent years been so extensively provided for by what is known as "private enterprise," did not at this time exist; the man of the working class had his house provided for him by the great town or country landlord, and the employment of the architect for all building affairs was practically universal. As a natural result, these houses, viewed collectively, show a far higher standard of design than has since prevailed; and although they are remarkable for a wide diversity of treatment, there is a strong family likeness between them.

Again, the publication of books of designs for all classes of buildings by the architects of the late eighteenth century provided useful models for the small country builders, who undoubtedly made great use of them. In the introduction to his book of designs, published in 1767, John Crunden employs the following description:—

"Convenient and ornamental architecture, consisting of original designs for plans, elevations, and sections; beginning with the farm-house and regularly ascending to the most grand and magnificent villa, calculated both for town and country, and to suit all persons in any station of life."

The last phrase in this ingenious preamble throws an interesting sidelight on the jealously observed distinctions in the society of that time. Nearly all our large towns and cities which date from pre-industrial days contain numerous examples of late eighteenth-century buildings, and many of our country towns and villages almost entirely owe their charm—that appearance of restful quietness—to the long horizontal lines of this later work. London has many built-up areas exclusively belonging to this time, from the great town houses of the West-end streets and squares to the lesser-known examples to be found in the immediate as well as in the more remote suburbs. Particularly is this the case with that part of the capital which lies to the south of the Thames. This district has in a large measure escaped the modernization of recent years, which has painfully transformed many of the residential suburbs in the northern sections into wildernesses of red brick and terra-cotta. Those suburbs more immediate to the centre of London contain streets and squares the houses of which, allowing

for the difference in size, correspond with the larger and better-known town house proper. There is to be found the continuous terrace with groups of formal dwellings, the separate units of which together form a complete scheme of design. Many such streets and squares are to be found in the little-known districts of Lambeth, Kennington, Pentonville, and Hackney, with here and there an isolated house or pair of houses proclaiming their superior-social claims in a design distinct in itself, but related in character and style to the surrounding buildings. It is with these more individual houses that this book is particularly concerned: the single house, often standing in its own grounds, with a quality of its own; and these form the majority of the examples illustrated in the accompanying plates. Houses of this kind are to be found in outlying districts of London such as Brixton, Dulwich, Greenwich, Blackheath, Barnes, Mortlake, Richmond, Ham, and Kingston on the south; and at Hampstead, Highgate, Hammersmith, and Chiswick on the north side of the Thames, as well as in the country towns and villages, with here and there an isolated straggler or small group bordering on some old coaching road.

The last quarter of the eighteenth century witnessed a revival of interest in the country and country-side pursuits. The writings of Jean Jacques Rousseau, that sophisticated missioner of the simple life, which could best be realized away from the towns, had seized hold of the French imagination, and afterwards gradually penetrated the slower intelligence of our own countrymen. One immediate effect of this was to cause a migratory movement amongst the wealthier citizens towards what was then the open country; and a desire for a more rural class of dwelling found expression in the erection of a new type of house. A daily service of coaches, running from the outlying parts to the centre of the metropolis, was inaugurated—the forerunners of the tube trains and motor omnibuses of to-day—and many a city merchant, professional man, and well-to-do tradesman, took advantage of the facilities of easy travel that these coaches offered to live at some distance from the scenes of his daily work.

Again, at this time it became the increasing custom of those who could afford it to spend some part of their leisure time either at a seaside town or at one of the spas. Bath and Tunbridge Wells had long enjoyed the favour of holiday-makers and those who for reasons of health or pleasure desired a change of scene and occupation.

The habit of taking an annual holiday at the seaside is of a slightly later date; but following the example of George III, who

was ordered to Weymouth by his physicians, it quickly became fashionable amongst all ranks of society.

> Your prudent grandmammas, ye modern belles,
> Content with Bristol, Bath, and Tunbridge Wells,
> When health required it, would consent to roam,
> Else more attached to pleasures found at home;
> But now alike, gay widow, virgin, wife,
> Ingenious to diversify dull life,
> In coaches, chaises, caravans, and hoys,
> Fly to the coast for daily, nightly joys,
> And all impatient of dry land, agree
> With one consent to rush into the sea.
>
> COWPER—*Retirement.*

The result was that whole districts were given over to the holiday-makers, and what had been small fishing villages rapidly grew into pleasure towns of considerable magnitude. Margate, Ramsgate, Deal, Hastings, Brighton, Scarborough, Lowestoft, and innumerable others may be said to have owed their rise to prosperity to these causes. Jane Austen, in her novel "Persuasion," gives an interesting picture of a party of excursionists by the sea in the years immediately following the close of the Napoleonic wars. The town described is Lyme Regis, and the life led by its summer visitors does not appear to have been very different, allowing for the absence of cinemas, from that which may be enjoyed at any modern seaside resort to-day. "They were come too late in the year for any amusement or variety which Lyme as a public place might offer; the rooms were shut up, the lodgers almost all gone, scarcely any family but of the residents left, and, as there is nothing left to admire in the buildings themselves, the remarkable situation of the town, the principal street almost hanging in the water, the walk to the Cobb, skirting round the pleasant little bay, which in the season is animated with bathing-machines and company." A little further on there is a reference to the circulating library. All this would seem to suggest that very early in the nineteenth century the custom of paying an annual visit to the sea was firmly established amongst a considerable section of society. The buildings of these seaside towns—though, judging from the above, a little too modern for Miss Austen's taste—have a good deal of character and charm, and in many cases are quite distinct in type from the town or country residence.

The earliest are mostly remarkable for segmental bow windows carried up from the ground level to the top of the building. Many examples of this kind are to be found in the south-

coast towns, and the illustration on Plate 22 of a house at Weymouth is a typical one, though the columns introduced at the ground-floor level give it a distinctive note of its own. Very often this bay extended to the full width of the room and afforded to the inmates a good view over the surrounding country. Afterwards a similar type of bay was employed, with the addition of verandahs and balconies such as are found in parts of Brighton and Hastings. Pelham Crescent, Hastings, is an interesting essay in this treatment. The roofs and delicate ironwork of the verandahs were often painted a bright shade of green, and the contrast this afforded against the white or light cream walls of smooth plaster was very gay, and gave a fitting expression to the pleasure-seeking nature of the town and its visitors.

An outside balcony with or without a verandah is an almost universal feature with the later seaside houses. It was felt that the views could be better and more healthily enjoyed in the open air, with the addition, if possible, of some shelter from the sun. The introduction of these balconies and verandahs was not without its effect on the more urban and rural houses, and we find these features in dwellings many miles from the sea.

The pair of houses illustrated on Plate 85 is a case in point. These were probably built in the early years of the nineteenth century, when the use of smooth stucco for the outside elevations had become very general. The beautiful iron balconies to the first-floor windows are very typical of the period, and are of a pattern frequently seen in the houses of the seaside towns, such as Hastings and Margate, which at this time were beginning to be fashionable holiday resorts. As town houses they are peculiarly interesting, suggesting as they do, in the freedom of their design, the summer experiences of an urban population. It is instructive to contrast with these the terrace of houses shown on Plate 17 from the same neighbourhood, which are more frankly suburban. They have neither the formality of the town, nor have they quite the freedom of the rural houses of the period. The view shows a collection of houses evidently erected by different owners, and designed with little relation to one another; but the harmony of style that prevails, so characteristic of the architecture of this time, is productive of an effect of repose which no mere formality of composition can give. The doorway to one of these houses is shown on Plate 18. The semicircular opening in the wall, filled in with delicate detail, was a favourite treatment for entrance doors

employed by late-eighteenth-century architects. This particular example, with the slender columns and beautifully enriched transom, together with the graceful fanlight over, is very reminiscent of the American "colonial" work.

In reviewing these houses one is constantly tempted to make the analogy between them and the contemporary buildings in America. Whether the similarity in design to be observed in so many of them was the result of a reflex action on the work of the mother country by the colonials, or whether they were simply divergent though related branches of the earlier work in England, it is impossible exactly to determine. We know that communication with the colonies was regular, and except during the short period of the War of Independence unbroken, and that during this time there was a constant interchange of architectural ideas both in the form of books and by the personal visits of architects, and it is almost inconceivable that the distinctive work of the developed Georgian in America should have been without any influence on the designs of the English architects.

For instance, Surrey Lodge, Plate 5, at Denmark Hill, London, has much in common with a colonial house. The graceful Ionic columns with the tenderly moulded caps and enriched frieze to the entablature over, forming an ample and generous balcony to the ground-floor rooms, is strangely reminiscent of certain houses in the New England and Southern States, and many others might be cited as forming a similar comparison.

The spirit of the latter half of the eighteenth century was that of an urban civilization radiating its influence from the towns outwards towards the surrounding country. The larger towns, and in particular the capital, acted as magnets which attracted all those with any outstanding mental or social gifts. In an arresting passage one of the most penetratively critical modern writers * gives a vivid picture of the intellectual domination that London exercised at this time: "Imagine first the sort of life that was led in remote parts of Yorkshire or Somerset, towards the end of the eighteenth century, a stagnant rustic life with no ideas, and unquestioning in its obedience to authority, in which hardly anyone could read except the parson, and the parson's reading was not of a kind to stir a man's pulse. And next imagine the intellectual ferment which was then in progress in London or Paris; the philosophers, painters, historians, and men of science, the voices proclaiming that all men were equal, that the laws of England were unjust to the poor, that slavery was

* Professor Gilbert Murray in his "Euripides and his Age."

a crime, and that monarchy was a false form of government, or that no action was morally wrong except what tended to produce human misery. Imagine then what would occur in the mind of a clever and high-thinking boy who was brought from the one society into the heart of the second, and made to realize that the battles and duties and prizes of life were tenfold more thrilling and important than he had ever dreamed." This condition of social life was not without its influence on the architecture of the time,* and this is the reason why so much of the best work is to be found in the houses of an urban or semi-urban character. The feeling for tradition was stronger in the country, which only by slow degrees absorbed the ideas of the town, more often than not content with tricking out some old house in the guise of the new; but this action of town on country was two-fold, for there was also the counteraction of the country on the town. As we have already seen, the populations of the towns were gradually extending outwards, and echoes of the country and seaside type of house are not infrequently met with in more urban centres.

Perhaps the foregoing can be better explained by a reference to the plates. For instance, the two houses at Cobham, in Surrey (see Plate 39), with their naïve, village-like simplicity, are still not entirely of the village, but own a distant relationship with the town. A close analysis reveals that the good effect of the whole is largely due to the proportion of windows to wall space and to their careful disposition. In each house they cluster round the entrance door, seeming to emphasize the individual dwelling, which at the same time forms one continuous composition with its neighbour. They are sufficiently elegant in design (the keynote of which is to be found in the detail of the doors) to suggest the culture of the city imposing itself on the quiet and harmonious life of the countryside.

Again, taking another pair of houses, this time in Quarry Street, Guildford (see Plate 38), where the design denotes the more reserved but friendly nature of the country town, and the absence

* Uppercross was a moderate-sized village, which a few years back had been completely in the old English style; containing only two houses superior in appearance to those of the yeoman and labourer—the mansion of the squire with its high walls, great gates, and old trees, substantial and unmodernized, and the compact tight parsonage enclosed in its own neat garden, with a vine and a pear-tree trained round its casements; but upon the marriage of the young squire, it had received the improvement of a farm-house elevated into a cottage for his residence; and Uppercross Cottage with its verandah, French windows, and other prettinesses was quite as likely to catch the traveller's eye, as the more consistent and considerable aspect of the Great House, about a quarter of a mile farther on.—JANE AUSTEN.

of the forecourt railing, an almost inevitable adjunct to a similar type of house in town, implies the difference between the trustfulness of the rural and the suspiciousness of the urban citizen. In general, these two different groups of houses conform more closely to the earlier and more traditional style, and the comparison between them and those at Kennington (see Plates 17 and 85) is very striking.

The distinguishing trait of most of these Late Georgian houses is a sense of order and proportion; nothing has been left to chance, all has been considered even to the minutest detail; but together with all this carefully concealed study there is a spontaneity about them and a freshness of conception. There is a wonderful variety in their design, evidencing a wealth of invention and a fertility of imagination which is only possible when the canons and fundamentals of an art are frankly accepted. In the limitations of his style the artist has found true freedom for his efforts, which for want of definite guiding principles of recognized convention might all too easily have been wasted in a vain striving after a false originality, and his time frittered away in the pursuit of a vain and elusive interest. In the quiet restraint and dignity of their setting these homes of a bygone generation are expressive of a very high form of civilization. There is a beautiful propriety about them which, with their air of distinction, reveals them to be the residences of a well-bred and cultured people. They have a shy beauty, an atmosphere, as it were, of sunny charm; in the refinement of their details and in the balance of their parts they are indicative of a well-ordered and cheerful community which has found the happiest inspiration in the building of its homes. They are the product of a different age from that in which we live—of an age that had some regard for the forms and amenities of social intercourse, a time of leisure and of manners, but a period not without its limitations.

The sense of tradition, the resultant sum of those subtle influences that form and mould the taste—so difficult to determine and classify, but of the very essence of life—is felt as some invisible chain of gold upon which time has threaded these smaller houses, representing as they do a continuous development from the days of that inspired innovator Inigo Jones, the first and foremost of our Classic builders. In their development and frequent deviations they picture the changing outlook and customs of their possessors; but new ideas and features are absorbed by a natural process, and there is a continuity of style that embraces and enfolds them all. To be able to determine cause from effect in architecture is to

possess the keynote of style, the attempt to possess which by a mere study of results, without some understanding of the manners and customs of the people that produced them, in the realization of our own artistic efforts can at best result only in some dexterous form of copyism, devoid of all vital and living impulses. The models of the past should serve rather for inspiration and emulation, instead of what has all too frequently happened with so many of our enthusiastic discoverers—as examples to be imitated with painstaking, not to say pain-giving, exactitude. It was not until the advent of the Greek revival, which laid so cold a hand on our throbbing and pulsating domestic art, with its imposition of the Greek orders, tending to convert the home into the diminutive ghost of some ancient temple, that the tradition finally died; though even then there was a persistence of the original stock strong enough for a time to subordinate the Greek elements to its purpose, and to limit strictly the application of the orders to such subsidiary features as doors and porticoes.

The influence of the leading architects on the smaller works of their day, even when not directly carried out by them, is plainly discernible. Of the earlier architects who in point of time are just outside the limits of our survey, William Kent and Isaac Ware are probably the most important. Mr. Reginald Blomfield, in criticizing Kent's buildings, states: "They are severely, almost pedantically, simple; their proportions are good, and Kent avoided the heavy-handed touch which spoilt the work of some of his contemporaries."* And it is with just these qualities of proportion and lightness of touch that Kent paved the way for Robert Adam and the later men. The influence of Isaac Ware was of a two-fold nature, which he exerted by precept in his numerous publications, and by practice in the many buildings that he carried out both in London and the country. But Ware's designs belong rather to the older than the newer school; he is not so revolutionary as Kent, and may perhaps be said to have been the leader which Sir William Chambers and Sir Robert Taylor, those brilliant competitors of the brothers Adam, followed. His book, published in 1756, which he called "A Complete Body of Architecture," had a great influence on both contemporary and later designers; and in spite of Ware's innate conservatism, his work and designs show signs of the coming manner.

* "A Short History of the Renaissance in England," by Reginald Blomfield.

Introduction

About 1760 Robert Adam and his brother established themselves in practice, and to them must be ascribed the dominating influence in Domestic Architecture for the next thirty years. Though in the arrangement and disposition of their masses they did not depart widely from the Palladianism of the early architects, in the treatment of the parts of their buildings they achieved a marked originality; they may be described as having domesticated the "Classic," and it is in the details of their work that they are most happily remembered. It was on the entrance door, the fanlight, the ceiling, and the fireplace that they lavished their special gifts, with the result that they have left us a series of models which for their particular purpose cannot be bettered. Apart from the interest in the designs, we cannot be indifferent to the excellence of the craftsmanship displayed in their executed work. Architect and artisan would appear to have worked in complete accord the one with the other, the conceptions of the former being carried out with faultless execution by the latter.

The earlier Georgian house, with its wide window-frames set in an outside reveal, with heavily moulded sashes and glazing-bars, the heavy mutule cornice supporting a deep, red-tiled roof which frequently contained attics with dormers, now gave place to a more refined and formal type, with slighter and more carefully considered mouldings, roofs of a flatter pitch, and with windows set in an inside reveal. The treatment of the window is often a good but not infallible clue to the date of the building.

As early as 1730 we find instances of the window-frame set back four and a half inches from the face of a wall, and contained in a four and a half inch brick rebate. But by 1750, or 1760 at latest, this treatment of window-frames had become general, though there was a transitional period when the frame was set back four and a half inches from the wall-face, but was contained in a two and a quarter inch reveal, with frequently the addition of a moulded architrave on the outside, against the side of the brick opening and the frame. The glazing-bars after 1750 were usually of a much smaller section, though the use of the stouter bars, and even of frames set on the face of the wall in an outside reveal as in the earlier examples, is found in certain country districts quite late in the eighteenth century. Brick was still generally employed for elevations in the smaller houses when considerations of cost did not permit of stone; but the brickwork was of a neater kind than formerly, the proportion of void to solid received greater study than before, the use of brown or yellow bricks for

the whole façade now became general, and slate as a roofing material seems to have been preferred to tiles.

If Robert Adam exerted a great influence on the external designs of the houses of his day, he was responsible in perhaps a greater degree for radical alterations in the plans. He was extremely successful in the creation of vistas and in the arrangement of his rooms *en suite;* he also to a greater extent than formerly designed apartments of a circular or oval shape; and it is extremely instructive to compare his system of planning with that of the contemporary French architects, with whose work he was without doubt well acquainted. This use of circular and oval forms was carried on by his successors in the profession, and there are examples of comparatively small houses in which rooms of this shape are to be found. Stone House, Lewisham (see Plate 20), has a very fine circular drawing-room immediately behind the portico to the garden front.

One result of the more formal and comprehensive treatment of design by the late eighteenth-century architects was the increasing tendency to group numbers of houses together in one elevation wherever circumstances gave them an opportunity for so doing.

The Paragon at Blackheath (see Plates 71, 72), built in the closing years of the eighteenth century, shows what a striking effect can be obtained when series of houses of moderate size are unified under one scheme. The treatment of the different blocks linked up with the Doric arcades is most original, preserving as it does the continuity of the design, whilst indicating the individuality of the separate houses. The detail throughout, though delicate in execution, is extremely masculine and direct. The Paragon was originally built with the idea of providing accommodation for naval officers stationed at Greenwich, or for those who had retired from the service; and this, no doubt, was partially responsible for the suggestion of a uniform treatment for their residences.

The Adam brothers had many followers both in this country and America; and though in the list of their projected or executed works there are very few small houses which are known to have been designed by them, there are innumerable examples throughout Scotland and England which may be said to be the work of their school.

Garrick's Villa, which Robert Adam built for the celebrated actor at Hampton-on-Thames (see Plate 16), is an example of the smaller houses designed by the Adams. The riverside

house with its beautifully enriched portico is the forerunner of many similar houses built both in this country and the United States, and may be said to have had a notable influence on the development of colonial architecture.

Reference has already been made to Sir William Chambers and Sir Robert Taylor, who with James Paine and Carr of York are some of the best known of their contemporaries.

Chambers was chiefly concerned with buildings of a public character, and the few houses that he designed, like those of Carr of York, and Taylor, are examples of a refined Palladianism. A glance at the two houses by Sir Robert Taylor (Plate 31 and Plate 32) will perhaps better explain this phase. Asgill House, Richmond, a house in grey stone, is a fine example of a small residence treated in a broad and generous manner, and has an air of patrician distinction. Such a feature as a semi-octagonal bay is always an extremely difficult thing to manage in a Classic building, and the solution afforded by this design, in which the bay is the dominant feature of the elevation, embracing some of the principal apartments, is very successful. Both this house and Thorncroft Manor, Leatherhead, built in 1772, are dignified compositions produced out of the simplest elements, but without the originality, and in a certain measure without the charm, of the Adam house; they follow much more closely on the traditional lines of the older work, and are of a more consistent aspect.

From now onwards there may be said to have been two traditions which were followed, often indiscriminately, by the succeeding builders; that of the Adam brothers, and that of the late Palladian group, the one frequently reacting on the other, and vice versa. The house on Holywell Hill, St. Albans (Plate 3), built in 1785, and the Brown House at Reigate (Frontispiece and Plate 4), built in 1784, may be said to owe their inspiration to these two main schools of design, with perhaps a hint in the one at Reigate of an even earlier Georgian prototype. Contemporary with these two main streams of design there was a third current or backwater of much smaller dimensions owing its origin to the "Gothic" manner of Horace Walpole and Batty Langley. When Walpole, that whimsical connoisseur, essayed to build that amazing villa of his at Strawberry Hill, Twickenham, which was started in 1750 and finished in 1776, he threw aside the Classic models and sought inspiration in the buildings of the Middle Ages.

Introduction

The first stirrings of the Romantic movement were in the air, and after years of long neglect to pretend to an admiration and understanding of the cathedrals and abbeys became the fashion. Whether this enterprising patron of the arts was really moved by a genuine love of these older buildings, and endeavoured in his own house to emulate them, or was simply moved by a perverse desire to produce something different from his neighbours, is an open question. Batty Langley, who lived during the first half of the eighteenth century, must bear with Walpole the responsibility for the introduction of this new mode.

Langley was an indefatigable writer, and his numerous publications were not without some influence on the succeeding generation of architects. He it was who attempted to arrange Gothic architecture under five orders, and his failure here marks the limitation of his influence. The authority of the prevailing Classic was too strong for him and his followers to emancipate themselves completely; and the immediate effect, as far as building was concerned, was confined to the introduction of a certain Gothic feeling in such secondary motifs as doors and windows. The house in Well Walk, Hampstead (Plate 24), dating from about the middle of the eighteenth century, is an interesting instance of the "Gothic" of that time. This captivating little house in the disposition of its parts, as also the treatment of its detail, is fundamentally classical, and the transmuted Gothic simply serves to give it a gay and vivid interest. The porch, with its "Gothic Order" already referred to, the large bay on the first floor and window above, all seem to have been designed by a Georgian architect seeking pleasant adventure in the Gothic field. But this so-called Gothic school had very little real influence on the main tendencies of design, and to-day it is chiefly remembered through a certain criss-cross use of glazing bars in sash windows, a form of window largely used by the architects of the latter end of the eighteenth century, both in this country and America.

The Adam tradition was carried on by the Wyatts, Bonomi, and Thomas Leverton, and the houses built by these architects are chiefly remarkable for the use that is made of stucco as a material for the treatment of façades.

As introduced by the brothers Adam, Liardet's stucco and Coade's patent stone were generally employed on the elevations for the architectural embellishments only; but, as has been said, stucco was afterwards used for the complete clothing of a house, and, when not abused, this treatment, which always enables a

building by a coat of paint to renew its youthful appearance, has much to recommend it.

The house in Bell Street, Henley (Plate 78), with the interesting treatment of a ground-floor bay and the widely projecting eaves supported on slight and well-shaped brackets, so characteristic of the designs of this group, and "Hollydale," Keston Common (Plate 15), are good examples of these stuccoed houses. But a new element in house design was now imminent.

In 1762 Stuart and Revett published their "Athenian Antiquities," and the era of the Greek revival had begun. Fortunately financial considerations in the main kept our smaller houses free of these great columniated fronts which apparently delighted the builders of the greater mansions in the closing years of the eighteenth and early part of the nineteenth century; but the smaller dwellings unmistakably reflect the new-found enthusiasms of the time. Drayton House, St. Margarets, Middlesex (Plate 99), the house at Herne Hill (Plate 91), and the house at Blackheath (Plate 73), illustrate this tendency, and one and all bear witness to the efforts of the well-meaning but heavy-handed archæologist. These houses have an interest of their own, but the interest is in what they suggest rather than what they actually are; they belong both to the immediate and the remote past, and they are at the same time aged and immature, without either the vigour of middle-life or the engaging candour of youth.

Perhaps it is hardly fair to blame the creators of these houses for the mistakes common to their age and to that renewed enthusiasm for the classics which the archæologists had brought about. Neither would it be fair to these same archæologists to dismiss them with a few contemptuous sentences, for it is only to-day that we are reaping the harvest of their careful sowing, and it only needs a rapid glance at the work of the French students at Rome to see what treasures of design have been restored to us from the past. But the immediate effect of all this learning on the domestic architecture of this country was disastrous, and it remained for the Gothic revivalists to rescue it from the hands of the pedants.

This brief review might fittingly close with a few words on John Nash. Nash was a pupil of Sir Robert Taylor, and in his work we still see some slight remaining influence of the Palladianism of his master combined with the new "Greek" and "Roman" of his time, with here and there an echo of the Adam tradition.

The position of Nash in the history of English architecture is almost a unique one. He, together with his predecessors, Robert Adam and the Woods of Bath, laid the foundations of

modern town-planning in its more monumental aspects, as applied to the treatment of streets and street façades. Nash was a great believer in the use of smooth stucco for the fronts of his buildings, and indeed scarcely ever employed any other material for this purpose. Even in the smallest of his works, as well as in his more ambitious undertakings, he aimed at a subjection of detail to general harmony, and everything was considered from the standpoint of total effect. His work, though at times somewhat theatrical in its setting, is always expressive of reticence and refinement—no mean qualities—and is not wanting in a certain masculine vigour which saves it from any charge of insipidity. But he was practically the last of the architects of the older school; the flame of the Georgian tradition, which had burnt so brightly for close upon one hundred years, finally went out, and the age of the revivals had arrived. The Greek revival was followed by the Roman, the Roman by the Italian, the Italian by the Gothic, and the cycle has been continued down to our own day, with the result, possibly, of enlarging the boundaries of our sympathies, the necessary prelude to some new setting of the stage. Whether we shall ever again have a continuous tradition remains for future generations to determine. But it is difficult to conceive of any such tradition which shall be built up without any knowledge or understanding of the past, and in such a study of architectural history the subject of these lesser houses might have some place. In many districts where the clamant demands of an ever-growing population have to be quickly satisfied, these humble buildings, without any particular claim to such architectural or historical interest as might save some greater and more important building, are rapidly passing away; and it was the idea of preserving some record of the more interesting of these houses that eventually led to the production of this book.

ASHLEY HOUSE, EPSOM.

ASHLEY HOUSE, EPSOM: PORCH.

HOUSE ON HOLYWELL HILL, ST. ALBANS.

BROWN HOUSE, REIGATE: GARDEN FRONT.

General View from Roadway

Detail of Portico.

SURREY LODGE, DENMARK HILL, LONDON, S.E

HOUSES IN OWEN STREET, HEREFORD.

Photo by W. H. Austin.

SHOP IN OWEN STREET, HEREFORD.

DOORWAY TO CHANDOS HOUSE, HEREFORD.

Photo by W. H. Bustin.

DOORWAY IN OWEN STREET, HEREFORD

WANTLEY MANOR, HENFIELD, SUSSEX.

HOUSE AT HENFIELD, SUSSEX.

HOUSES IN DOYLE ROAD, ST. PETER PORT, GUERNSEY.

HOUSE IN DOYLE ROAD, ST. PETER PORT, GUERNSEY: GARDEN FRONT.

HOUSE ON THE SAUMAREZ ROAD, GUERNSEY

NORTHFIELD HOUSE, HENLEY.

"THE WICK," RICHMOND HILL, SURREY.

"HOLLYDALE," KESTON, KENT.

GARRICK VILLA HAMPTON-ON-THAMES

HOUSES ON KENNINGTON GREEN, LONDON, S.E.

DOORWAY, KENNINGTON GREEN, LONDON, S.E.

DOORWAY AND BALCONY, STAFFORD HOUSE, UPPER KENNINGTON LANE, LONDON, S.E.

STONE HOUSE, LEWISHAM, LONDON S E.

THE GRANGE, ST. PETER'S STREET, ST. ALBANS.

PORCH, STONE HOUSE, LEWISHAM, LONDON, S.E

HOUSE ON THE PARADE, WEYMOUTH.

HOUSES IN CASTLE STREET, HEREFORD.

Photo by W. H. Bustin.

TERRACE OF HOUSES IN WIDMARSH STREET, HEREFORD.

HOUSE IN WELL WALK, HAMPSTEAD, N.W.

KENT HOUSE, THE MALL, HAMMERSMITH

STRAWBERRY HOUSE, THE MALL, CHISWICK.

Kennington Road, S.E.

The Mall, Chiswick, W.

TWO LONDON DOORWAYS.

THE VICARAGE, 22 LOWER MALL, HAMMERSMITH.

BRAMPTON HOUSE, CHURCH STREET, CHISWICK.

LINDEN HOUSE, THE MALL, HAMMERSMITH, LONDON.

ASGILL HOUSE, RICHMOND, SURREY.

THORNCROFT MANOR LEATHERHEAD, SURREY

TOLL HOUSE, HENLEY.

DOORWAY, ANCASTER HOUSE, RICHMOND HILL, SURREY.

PORTICO IN RUSKIN PARK, DENMARK HILL, LONDON.
(A Fragment of Captain Wilson's House)

DOORWAY, QUARRY STREET, GUILDFORD.

DOORWAY, THE GREEN, RICHMOND, SURREY.

"WOODBINE COTTAGE," PETERSHAM, SURREY.

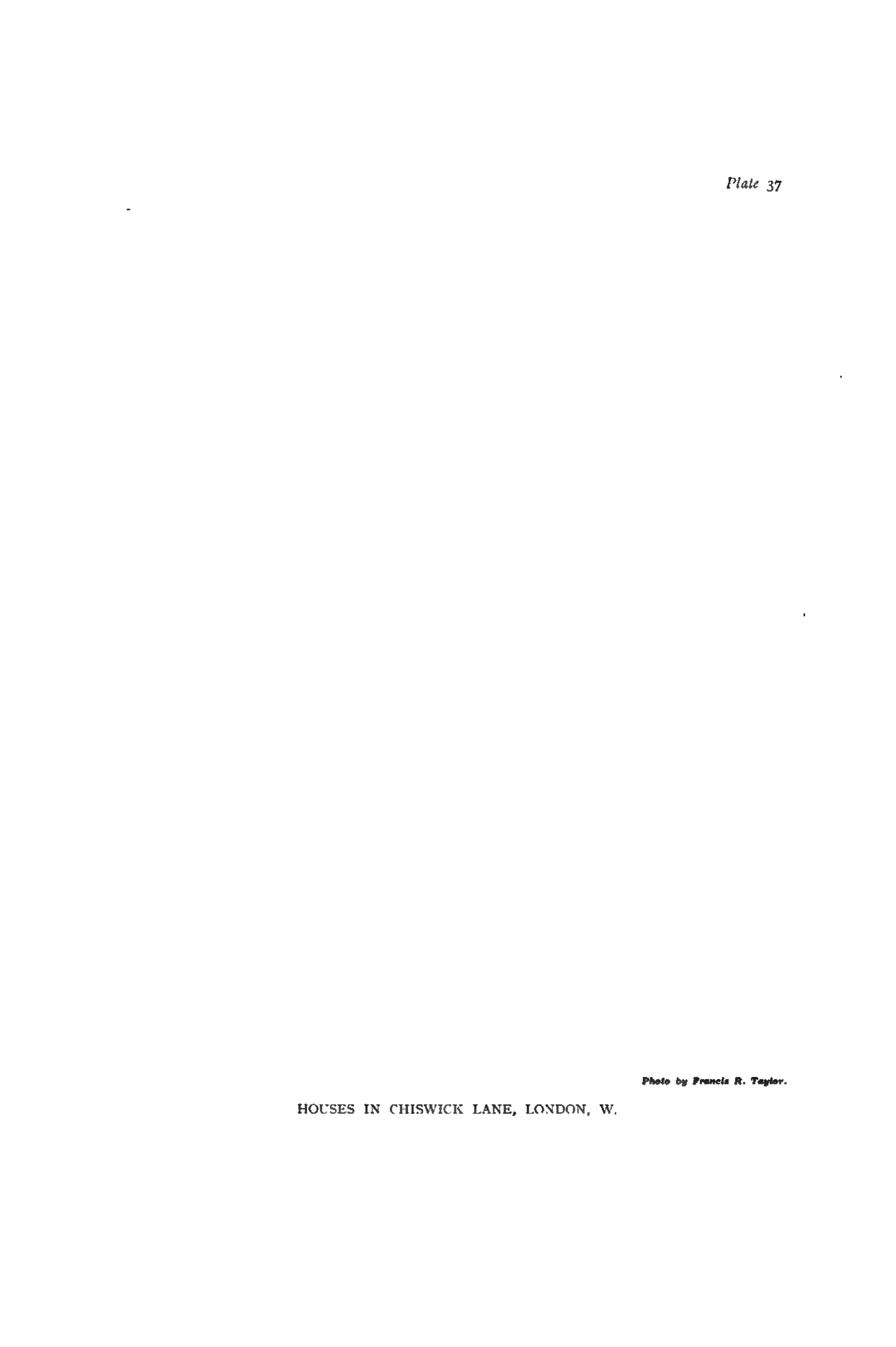

Photo by Francis R. Taylor.

HOUSES IN CHISWICK LANE, LONDON, W.

PAIR OF HOUSES, QUARRY STREET, GUILDFORD.

PAIR OF HOUSES AT COBHAM, SURREY.

FARM-HOUSE AT COBHAM, SURREY.

DOORWAY IN HIGH STREET, MARLOW.

DOORWAY IN ST PETER'S STREET, ST. ALBANS.

HOUSE AT COBHAM, SURREY

"THE RUNNING HORSES" INN, MICKLEHAM, SURREY.

HOUSES IN BROAD STREET, STAMFORD

THE WHITE LION HOTEL, COBHAM, SURREY.

WEATHERBOARDED HOUSE AT ASHTEAD, SURREY.

WEATHERBOARDED COTTAGES AT CAPEL, SURREY.

WEATHERBOARDED COTTAGES AT ST. ALBANS.

WEATHERBOARDED COTTAGES IN BARROW ROAD, STREATHAM

ELM HOUSE, HENLEY.

HOUSE AT HAMPSTEAD.

TWO HOUSES IN THE HIGH STREET, MARLOW

Photo by Francis R. Taylor

HOUSES FACING ALFRED SQUARE, DEAL.

COTTAGES IN FISHPOOL STREET, ST. ALBANS

COTTAGES IN SANDRIDGE ROAD, ST. ALBANS

RIVER-HOUSE TO SYON HOUSE, ISLEWORTH.

DETAIL OF ENTRANCE TO HOUSE IN CAMBERWELL ROAD, LONDON, S.E.

VERANDAH ON HOUSES, CROSS KEYS ESTATE, ST. ALBANS.

PORCH, BLACKHEATH HILL, LONDON, S E.

DOORWAY, LOWER KENNINGTON LANE, LONDON, S E

HOUSE AT ESHER, SURREY.

No. 6 SOUTHWOOD LANE, HIGHGATE, LONDON, N.

Forbes House.

Ensleigh Lodge.

TWO HOUSES ON HAM COMMON, SURREY.

LANGHAM HOUSE, HAM, SURREY.

HOUSE IN ST. PETER'S STREET, ST. ALBANS.

PORCH TO SOUTHWOOD HOUSE, HIGHGATE, LONDON.

HOUSE ON THE TERRACE, BARNES.

HOUSE ON THE TERRACE, BARNES.

PORCH, "THE LIMES," KINGSTON-ON-THAMES.

MILBOURNE HOUSE, BARNES.

COTTAGES IN SOUTHWOOD LANE, HAMPSTEAD

PORCH TO HOUSE IN CHURCH ROW, HAMPSTEAD

HOUSE AT THAXTED, ESSEX.

COTTAGES AT STOKESLEY, YORKSHIRE.

COUNCIL HOUSE, BARNES

TERRACE ON RICHMOND HILL.

At Dorking.

At Leatherhead

TWO TRELLIS PORCHES.

THE PARAGON, BLACKHEATH, LONDON, S E

THE PARAGON, BLACKHEATH, LONDON, S.E.: DETAIL OF WING.

TWO HOUSES AT BLACKHEATH, LONDON, S.E.

Pond Lane. Lower Clapton

At Merton, Surrey.

SOME WEATHER-BOARDED COTTAGES.

HOUSE AT TRURO.

HOUSE ON CHAMPION HILL, LONDON, S.E.

DURLSTONE MANOR, CHAMPION HILL, LONDON, S.E.

HOUSE IN BELL STREET, HENLEY.

THE ELMS, EPSOM.

HOUSE AT HORSHAM, SURREY.

HOUSE AT KENNINGTON OVAL, LONDON, S.E. (NOW DEMOLISHED).

SHOP AT DORKING, SURREY.

SHOP IN WIDMARSH STREET, HEREFORD

Photo by W. H. Bustin

SHOP NEAR CATHEDRAL, HEREFORD

HOUSE AT STAR CROSS, DEVONSHIRE.

TWO HOUSES IN KENNINGTON ROAD, LONDON, S.E.

DOCTOR'S HOUSE, NEW CROSS, LONDON, S.E.

CEDAR LODGE, BLACKHEATH, LONDON, S.E

TERRACE ON RICHMOND HILL.

TERRACE IN SHEEN LANE, MORTLAKE.

HURST COTTAGE, HAMPTON, MIDDLESEX.

HOUSE AT ST MARGARET'S, MIDDLESEX.

HOUSE AT ST. ALBANS.

PAIR OF HOUSES IN WATER LANE, BRIXTON.

COTTAGES AT GIGGSHILL GREEN, NEAR ESHER, SURREY.

HOUSE ON THE HAGLEY ROAD, BIRMINGHAM.

HALNAKER LODGE, COLDHARBOUR LANE, BRIXTON, LONDON, S.W.

"OAKFIELD" DULWICH VILLAGE

MORDEN LODGE, MORDEN, SURREY.

Photo by A. Honey

BERKELEY HOUSE, CORPORATION STREET, ROCHESTER.

SHOPS IN WOBURN PLACE, LONDON, W.C.

DRAYTON HOUSE, ST MARGARET'S, MIDDLESEX.

DOORWAY TO HOUSE AT HAMPTON,
MIDDLESEX.

DOORWAY IN HIGH STREET,
ROCHFORD, ESSEX.

DOORWAY TO CONNAUGHT HOUSE,
ROCHFORD, ESSEX.

DOORWAY IN HIGH STREET,
ROCHFORD, ESSEX.